

THE NEW Amberola Graphic

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WINTER 1974

No. 8

COLLECTORS' RECORDS

by
M. Bryan

"Why the Difference is in the Tone"

Sample and demonstration records have always appealed to collectors and this collector is no exception. In the winter of 1922 Gennett recorded a disc intended for demonstrating the Starr Phonograph, the text of which is as follows:

In the good old days of yore when King Happiness ruled the world, and the fairies ruled the Emerald Isle, three fairy sisters, Danse, Song and Melodie, were beloved by all. Wherever they passed, joy abounded. The babbling brook would sing and dance for Melodie and the sun fairies on the glistening waves of the lakes would entice them to join their play. But when the moon cast its silvery beams upon the sturdy spruce trees, then all Fairyland gathered in the mighty forest to listen to the three sisters and join in their happiness, dancing, singing and listening to the melodies of the past and present, and fantasies of the future. While the fairies of the spruce trees locked the memories of their pleasure into the grains of the silver spruce, night after night, month after month, and century after century, until the spruce trees from root to top were filled with beautiful songs without words, waiting and longing to give expression to their inner nature.

Then Fate with her inexorable hand waved progress and civilization onward, and mankind's lack of faith in Fairyland destroyed their beautiful fairyworld, and all that was left was the memories imprisoned in the spruce trees that were silvered by the moonbeams.

For the three sisters had whispered to each tree, "Treasure our memories to your hearts, dear trees. Remember our songs and dances in the silver moonbeams. Keep sacred our thoughts and whisperings, for the day will come when man will turn to you for our dance, melody and song."

And so it came to pass, for Stradivarius, finding the moonbeam in its wood and memories in the fairy music in its soul, sought its aid to build his wonderwork. Beethoven, Mozart, Handel, Liszt, Chopin and Paderewski all found expression in its memory. So also the Starr Phonograph turned to the silvered spruce for the memory-filled, the fairy-laden throat of silvery spruce. And that is why the difference is in the tone.

Will you not bring happiness to the family through the songs, dances and the melodies that pour forth from the singing throat

(cont. on page 6)

THE NEW AMBEROLA GRAPHIC

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Back issues available: no. 6—15¢; no. 7—25¢

WELCOME to new subscribers. If this is your first issue of The Graphic we hope you find it interesting and worth while. In answer to some of your queries regarding back issues, please see note above. There are only two available right now, and they are not included in your present subscription.

In addition to your subscriptions to Collier's, Munsey's, Everybody's, etc., please let The Graphic know when your address changes.

When will it all end??? We are now faced with rising postage costs. (Apparently the government has to get into the inflationary act also!) Mimeo paper has jumped from \$1.60/pkg. six months ago to \$2.90. Please help us keep our per issue costs down by convincing your collector friends that a subscription to The Graphic is a MUST.

Due to the fact that we have recently added many new subscribers, we are repeating William Bryant's plea for help. He is in the process of compiling data on obscure disc records from the very early period. He desires data on any of the following labels which you may possess:

American	Concert	Kalamazoo	Royal	Talk-O-Phone
Apollo	*Cort	Leeds	Siegel-Cooper	Vim
Aretino	*D and R	Lyric	Silver Star	*Zen-O-Phone
Busy-Bee	Eagle	Manhattan	Sir Henri	
Clear Tone	Excelsior	Nassau	Sun	*-New listings
Clico	Imperial	Oxford	Symphony	since last issue

Since most of the above records are so obscure, the undertaking requires the cooperation of every collector who is able to help - even if it is with just one record. If you do have any of the above records, send Bill the numbers only from them. He will check his lists and let you know which ones he requires further information on. His address: 1046 Congress Street, Portland, Maine - 04102

NOTES FROM THEATRE.

The following article, which appeared in the March 17, 1923 issue of The Literary Digest, was contributed by Jim Tennyson.

HOW TO TREAT YOUR TALKING-MACHINE

What to do when your phonograph acts badly, when the tone is scratchy or the pitch is variable, or when the records buckle, and what needle is best to use, are told by a contributor to Conquest (London), in an article on the phonograph, or the "gramophone," as he prefers to call it, following English usage. This instrument is getting into good musical society; he notes, critics used to turn up their noses at it; but now both they and a considerable portion of the public accept it as capable of affording pleasure and instruction to the most fastidious. Many who possess these instruments, however, fail to get good results from them, and the writer proceeds to tell us why. He says:

Before we can listen to the sounds issuing from the horn of a gramophone several things must happen. If the voice of a singer is to be reproduced, he or she must sing before the recording instrument, a "master record" must be made, duplicates must be prepared from the "master," and the duplicate records must reproduce the sound waves which have been inscribed upon them. In each of these stages there are many possibilities of falsification of sound, some of which it is the business of the record maker to avoid, some the work of the gramophone builder, but much we ourselves can avoid if we take a few simple precautions.

The difference between listening directly to a singer and listening to her notes through the medium of a gramophone record is that in the second instance the sound waves have been recreated. In the recording room the words and music are sung and played into one or more horns which guide the sound waves on to a diaphragm attached to a pivoted lever which carries at its lower end a cutting tool, which makes contact with a heavy disc of wax. During the recording the soft wax disk is kept revolving at a speed of about eighty revolutions a minute, and the cutting, tool is made to inscribe in it a groove, intermediate in shape between a "V" and a "U." The groove runs spirally from the outside to the inside of the disk.

The vibrating diaphragm (frequently made of thin glass) is maintained at right angles to the spiral groove, and any vibrations it may pick up are transmitted through the lever to the cutting tool. The result is that the line is made "wavy," the shape and amplitude of the "wave" depending upon the tone and the strength respectively.

Once made on wax, the record is taken to the factory, and from it is prepared an electrotype copy in metal. This "reverse" of the record is then used as a die, and as many impressions as needed are stamped off in hydraulic presses on the black material which all gramophone users are familiar.

The substance is a combination of lamp black, "flock" made from rags, a mineral earth known as baryta, and a good proportion of shellac. (over)

Speaking generally, the higher the proportion of shellac, the better the record will be.

During the late war, when shellac was scarce, many inferior substitutes were used, and as a consequence the records sold were often very scratchy. Fortunately, this state of affairs is now remedied.

The substance from which the record is prest softens when heated. For this reason records should not be stored near a fire or in a position where they are influenced by heat rays of any kind, and particularly they should be kept in such a way that they are not subjected to unequal pressure, which may bend them. There is no better way than keeping them flat, one on top of another. Records which are bent can be flattened by warming slightly and placing under pressure.

The essential parts of a gramophone, the writer goes on to say, are, firstly, a motor which will rotate the record evenly at a suitable speed; secondly, a "sound-box," consisting of a flexible diaphragm to which is pivoted a lever carrying at its extremity a needle-holder and needle; thirdly, a "tone arm" or suitably shaped tube which increases in diameter until it merges into the horn; fourthly, a suitable amplifying horn, either in the interior of the instrument, or else on the outside of the case. He continues:

The motor must be of ample power, so that the speed will keep constant. Many good motors run unevenly, particularly toward the end of a record. It is very important to keep both spring and all bearings well lubricated. For the spring it is best to use a special graphite compound. This can be obtained from any good gramophone dealer. For bearings use a good quality thin oil, such as is used for sewing-machines. Special gramophone oil is also sold at the dealer's.

Merely oiling a motor is often not sufficient to ensure smooth working, particularly when the motor has been neglected. Sometimes a gummy concretion is to be found round the bearings and must be removed before the new lubricant can take effect. Paraffin is a good medium to effect this removal, but is in itself a bad lubricant, and must be removed and substituted by good oil before the motor is put into commission again.

Connected with the motor are two small accessories—the speed regulator and the stop. The latter requires no particular attention, but the former wants much. In all but the cheapest machines a pointer connected with the speed regulator moves over a scale, and it is a comparatively simple matter to so adjust the machine that a particular speed is obtained. One or two makers now plainly indicate on the label the speed at which the record should be played, and it should, of course, be done in every case; yet one of the largest firms still omits this important feature.

The next important matter to consider is the sound-box. It is by far the most important part of the instrument when we consider the quality of the tones.

A sound-box consists of a mica disk, a suitable carrying frame for the disk, a pivot lever connected at one extremity to the center of the mica disk, and at the other end to a needle-holder and the necessary means of attachment to the tone-arm. It can not be too strongly emphasized that the sound-box is an extremely delicate piece of mechanism, which should not be tampered with, particularly as damage to it is not always obvious.

The mica disk itself is peculiarly susceptible to damage. Mica very readily splits into sheets, and it often happens that a split

starts somewhere in the diaphragm, forming a slight air space which can only be seen by viewing the nica from an angle in a strong light. Such little spaces are frequent cause of the "blasting" or roughness on strong notes, such as are found in powerful tenor records. Many people think that these false notes are inseparable from gramophone reproductions. This is far from being the case.

Looseness of parts is also a source of trouble. The point of attachment of the stylus bar to the diaphragm center is usually covered with a spot of wax, which may have become loose. The flame of a match will give the heat necessary to remelt the wax and make the joint secure once more.

We now come to the highly important matter of needles. The needle is a piece of polished steel accurately shaped so as to fit into the groove of the record. If accurate reproduction is to be obtained the needle must run smoothly along the bottom of the groove and very little variation in straightness must be transmitted as a vibration to the sound-box. If the end of the needle is rough, the delicate surface of the record will be scratched and subsequent reproduction will be accompanied by additional scratch and harshness.

All makers emphasize the fact that a new needle must be used to play each record. Many people think this is merely a "dodge" to help the sale of needles, but there is a very strong reason for making the change, as the needle experiences considerable wear in traversing the thousand-odd feet of groove which go to make up a complete record.

Several kinds of needle are sold for loud, medium and soft reproduction. The points are so shaped that they fit the groove to a greater or less extent, thus allowing a greater or less vibration of the diaphragm for the particular record. On careful comparison it will generally be found that the loud needles give the best quality reproduction, the undertones coming out in full quality. Soft needles in nearly all cases sacrifice quality as well as strength, but in small rooms and with loud records they are often worth while.

Two new kinds of needle have made their appearance within the last few years. These are the "fiber" needle and the "semi-permanent" needle. The former are made of triangular pieces of specially treated bamboo, the points being cut into a kind of chisel shape. Being of a fibrous nature, they run very smoothly on the record, and in many cases give better reproduction than the steel needle, altho the strength is sacrificed somewhat. Some records seem particularly suited to fiber needles, and a few experiments are necessary in order to find which are the best for the purpose.

Most new machines have the sound-boxes made with a triangular slot to take fiber needles, but in case of those sound-boxes not so made the needles can be cut to fit with a pocket-knife. The position of the point is important. It should be so placed that the flat face of the needle end is toward the front of the machine. Fiber needles can be repointed several times with a special cutter.

"Semi-permanent" needles have a central core of a very hard metal and a surrounding covering of softer metal. Only the hard portion comes in contact with the record, and, being very thin, wears down evenly without becoming much broader, as is the case with the ordinary needles. They can be played fifty or sixty times before being discarded. It is advisable to play these semi-permanent needles once or twice on an old record before using them on regular work, as they are in-

clined to scratch a little at first.

When starting to play a record, whatever kind of needle is used, first of all allow the turntable to rotate for six or seven revolutions to reach full speed, and then place the point on the shiny edge of the record and slide it gently until it runs into the first grooves. If this is done the first few grooves will not be injured, as is frequently the case when the needle is placed directly in the grooves themselves.

There now only remains for consideration the tone-arm and the amplifying chamber, or horn, whether interior or exterior. See that all joints move with perfect freedom, or the movement of the sound-box across the disk will be impeded and the grooves worn. The accurate design of the tone-arm has much to do with the quality of reproduction, as has also that of the horn.

Finally, treat both records and machine with the greatest care, and remember that, unless the machine stands quite steady and level, unwanted vibrations will introduce themselves into the reproductions and spoil them. The gramophone is such a wonderful invention that it well repays all the attention given it.

(continued from page 1)

of the Starr Phonograph, made by the Starr Piano Company?

How could any prospective purchaser turn to the Victrola or Grafonola after hearing this message? The speaker, incidentally, is Ernest Hare and he is accompanied during parts of his oration by violin, 'cello and bells (no doubt played by the three fairy sisters themselves!). The grammar and punctuation of the text is as delivered; the letter "s" is sometimes inaudible but assumed.

Except for the words "DEMONSTRATION RECORD" above the name Gennett, the disc bears a standard dark blue label. The demonstration side has no catalogue number and the matrix number 7754 is clearly visible at the end of the grooves. The word "Retail" appears at the bottom of the label.

Not long ago I was shown another copy of the demonstration record, but this time the reverse was the Intermezzo from "Cavalleria Rusticana" by the Gennett Symphony Orchestra. The number on this label was 4725, and I assume the selection was originally coupled with something of a similar nature and issued on 4725.

I would gather that the two different couplings of the demonstration record were produced to appeal to two different classes of record buyer. It would be interesting to know if readers are aware of additional examples.

Printed Items and Books Available from New Amberola

<u>Edison Diamond Disc labels</u> - blank, for use in replacing those so often missing	40/\$1.00 ppd.
<u>Emerson Records</u> - reprint of the first complete catalogue of their seven-inch records (1917); 24 pages with illustrations	90¢ ppd.
<u>List of the Famous Columbia Records</u> for June, 1897; faithful reprint of this rare 12-page catalogue	75¢ ppd.

<u>Nobody - The Story of Bert Williams</u> by Ann Charters (1970); new copies, originally published at \$6.95.	\$2.50 ppd.
<u>Chaliapin - An Autobiography</u> as told to Maxim Gorky (1967); new copies, originally published at \$10.00.	\$4.25 ppd.

JOHN McCORMACK

by John Buscemi
(continued)

Continued in this issue is the numerical listing of McCormack's Victor Records. The column at the right indicates the double-faced numbers of those selections kept in the catalogue when Victor began issuing double-faced Red Seal Records.

74295	- Natoma - Paul's Address, "No Country Can My Own Outvie"	
74296	- Like Stars Above	
74298	- Maire, My Girl	
74299	- Asthore	6198
74328	-	
74329	- Nirvana	
74345	- Carmen - "Parle-moi de ma mère" (with Lucy Isabelle Marsh)	8034
74346	- Good-Bye	6198
74398	- Aida - "O terra addio" (with Lucy Isabelle Marsh)	8034
74428	- When My Ships Come Sailing Home	6205
74432	- The Trumpeter	6209
74434	- Come Into the Garden, Maud	6202
74435	- Turn Ye to Me	
74436	- Adeste Fideles	6208
74479	- Die Meistersinger - Prize Song	6209
74484	- Don Giovanni - "Il mio tesore"	6204
74485	- The Kerry Dance	6202
74486	- Non è ver	
74564	- Joseph - "Champs paternels"	
74791	- The Lost Chord	6208
87063	- Lakné - "Vieni al contento profondo" (reno. 64171) 775 and 3029	
87078	- Li Marinari - (with G. Mario Sammarco)	
87082	- I Pescatori di Perle - "Del tempio al limitar" (with G. Mario Sammarco) (renumbered 87553)	
87191	- Serenade ("Softly Through the Night") (Mattullath-Schubert) (with Fritz Kreisler) (renumbered 87545)	3021
87192	- Ave Maria (Intermezzo from "Cavalleria Rusticana") (with Fritz Kreisler) (renumbered 87543)	3021
87230	- Serenade (Dole-Moszkowski) (with Kreisler) (reno. 87547)	3018
87231	- Carmè - (with Fritz Kreisler) (renumbered 87548)	3018
87232	- Flirtation - (with Fritz Kreisler) (renumbered 87549)	3022
87233	- Calm as the Night - (with Fritz Kreisler) (reno. 87550)	3023
87245	- Tales of Hoffman - Barcarolle, "Oh Night of Love" (with Fritz Kreisler) (renumbered 87551)	3019
87258	- Serenade (Rosier-Raff) (with Kreisler) (reno. 87552)	3019
87512	- La Boheme - "O scave fanciulla" - (with Lucrezia Bori)	3029
87545	- renumbering of 87191, above	3021
87546	- renumbering of 87192, above	3021
87547	- renumbering of 87230, above	3018
87548	- renumbering of 87231, above	3018
87549	- renumbering of 87232, above	3022
87550	- renumbering of 87233, above	3023
87551	- renumbering of 87245, above	3019
87552	- renumbering of 87258, above	3019
87553	- renumbering of 87082, above	

(To be continued)

In our last issue we devoted some nine pages to the Victor 60000 series, contributed by Messrs. Bryant and Fagan. The series was well received and we trust we will be able to include the complete 70000 listing in a future issue.

Mr. Fagan has provided us with the following list of additions and corrections. Most are "take" numbers which, in most cases, did not appear on the records.

60006 - take 1	60035 - take 1	60069 - take 2
60007 - ex. B-8468	60036 - take 1	60070 - take 5
60008 - take 1	60041 - take 2	(Italian)
60009 - take 1	60042 - take 1	60072 - take 3
60013 - take 2	60043 - take 1	60073 - take 3
60014 - # 1 and 2	60044 - take 1	60074 - take 4
60015 - take 2	60045 - take 1	60075 - take 1
60017 - take 3; add 5692 (Cat.)	60046 - take 2 (45186 is take 6)	60076 - take 1
60018 - take 2	60047 - take 2	60077 - take 1
60019 - ex. B-8708-2	60048 - take 1	60078 - #4 and 8
60020 - take 2	60049 - take 1	60080 - take 4
60021 - #1 and 2	60050 - take 1, 2	60081 - B-12182
60022 - take 3	(45187 is take 8)	60086 - take 3
60023 - #4, 5 and 6	60052 - take 1	60088 - take 2
60024 - take 3	60054 - # 1 and 4	60089 - take 1
60025 - take 3	60058 - take 4	60090 - take 1
60026 - take 1	60059 - take 2	60092 - take 2
60027 - #2 and 3	60060 - take 1	60096 - take 3
60028 - take 1	60061 - take 4	60099 - take 3
60029 - B-9379-2, 3	60062 - # 4 and 6	60100 - take 1
60030 - take 2	60064 - take 1	60119 - take 2
60031 - B-9679-4	60065 - take 1	60128 - take 2
60032 - take 1	60066 - take 2	60129 - take 2
60033 - #2 (pf: La Farge)	60067 - take 5	60130 - take 1
60034 - # 6 and 7	60068 - take 3	60131 - B-15007

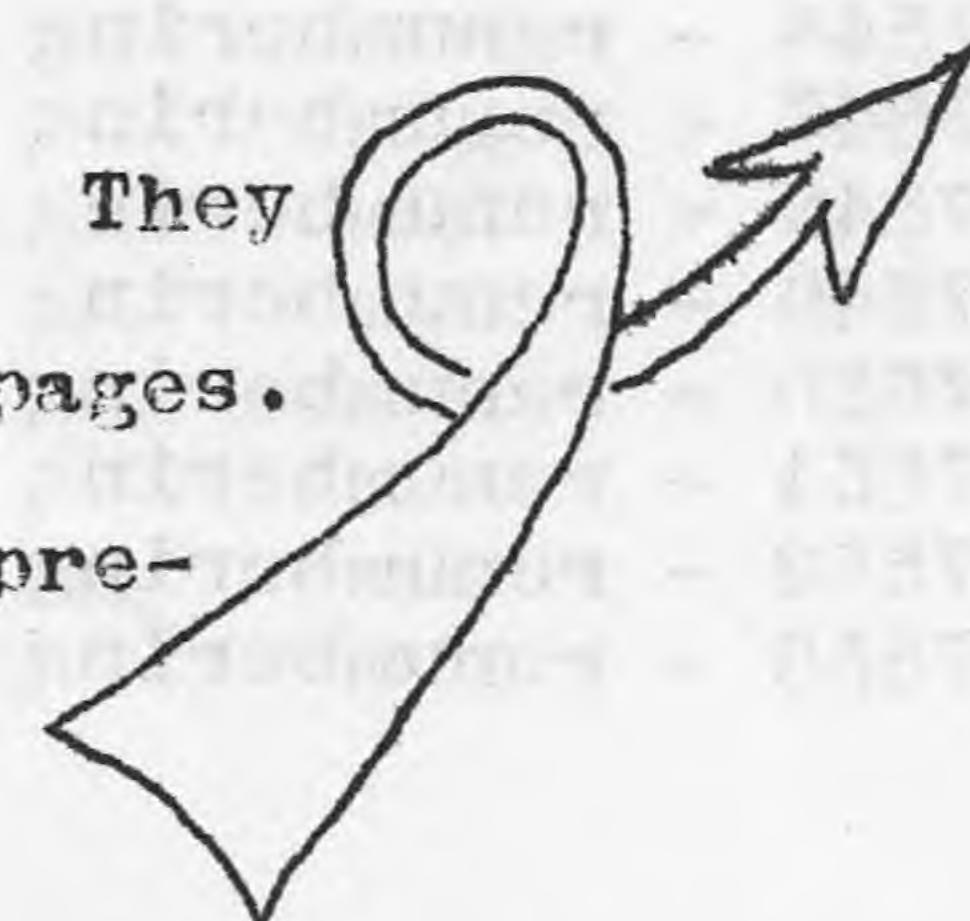
Notes:

- 60070 - sung in Italian according to the books; therefore the title should be "Vissi d'Arte" - the English can be in brackets.
- 60071 - There is "Petite Valse á Pablo Casals" by Victor Herbert on 'cello with piano by Rosario Bourdon, but it was issued on 64240.
- 60077 - It is sung in French; therefore, the "A Resolve" does not appear on the label.
- 60095 - B-12095 - but the title of the first poem read is "A Life's Lesson."
- 60086 - Date should be 21 June 1911.

EDISON WAX AMBEROL RECORDS

Here are two more pages in the Edison Amberol list. They may be removed and bound separately with the other pages.

There will be a notice in our next issue regarding previous pages issued.



- 454 - When You and I Were Young, Maggie Will Oakland and Male Chorus
 455 - Alexander and His Clarinet Arthur Collins
 456 - You Taught Me How to Love You, Now Teach Me to Forget - Joe Maxwell
 457 - Patriotic Songs of America - New York Military Band & Premier Quartet
 458 - Hezekiah Hopkins Comes to Town Len Spencer
 459 - There's No Girl Like Your Old Girl Manuel Romain and Male Chorus
 460 - (a) Romanza (Schubert); (b) Tarantella (Lucantonio) - Jose Rocabruna
 461 - When They Gather the Sheaves, Mary Dear W. H. Thompson
 462 - Beyond the Smiling and the Weeping Peerless Quartet
 463 - Slavonic Rhapsody Sousa's Band
 464 - Mister Pat O'Hare Billy Murray and Chorus
 465 - Favorite Airs from The Mikado Edison Comic Opera Co.
 (May later have been changed to Edison Light Opera Co.)
 American Standard Orch.
 466 - Dream Pictures Stella Mayhew
 467 - Savannah Ada Jones and Billy Murray
 468 - Come Along My Mandy New York Military Band
 469 - Columbus March Edward M. Favor
 470 - Questions; or, Things I Like to Know Empire Vaudeville Co.
 471 - Mrs. Clancy's Boarding House United States Marine Band
 472 - True to the Flag March Lieut. Ernest H. Shackleton
 473 - My South Polar Expedition Sousa's Band
 474 - Kukuska - Russian Peasant Dance Will Oakland and Male Chorus
 475 - Who Will Care For Mother Now? Edison Comic Opera Co.
 476 - Favorite Airs from The Arcadians
 (May Later Have Been Changed to Edison Light Opera Co.)
 477 - Moonlight, the Rose and You Frank C. Stanley and Irving Gillette
 478 - The Post in the Forest Gustave F. Heim and Waldhorn Quartet
 479 - Grizzly Bear Stella Mayhew
 480 - Ain't You Coming Out To-Night? Arthur Collins and Byron G. Harlan
 481 - Blue Danube Waltz American Standard Orchestra
 482 - I'm Afraid of You Manuel Romain and Mixed Chorus
 483 - Sunshine in My Soul Edison Mixed Quartet
 484 - Le Cid - Ballet Music - (a) Aubade; (b) Navarraise -
 Victor Herbert and His Orchestra
 Ada Jones
 485 - Call Me Up Some Rainy Afternoon Ernest Pike and Stanley Kirkby
 486 - Just for To-Night Edison Concert Band
 487 - March Religioso Billy Murray and Male Chorus
 488 - The Morning After the Night Before Ada Jones and Len Spencer
 489 - Pals United States Marine Band
 490 - The Voice of Our Nation Medley - Part 1 - Joe Maxwell
 491 - Dear Mayme, I Love You Premier Quartet
 492 - A Night Trip to Buffalo National Military Band
 493 - Belphegor March National Military Band
 494 - With Sword and Lance March Marie Narelle
 495 - Killarney Arthur Collins and Byron G. Harlan
 496 - Sugar Moon Manuel Romain
 497 - You'll Never Find Another Love Like Mine Charles Daab
 498 - Irish and Scotch Melodies - Fantasia Marie Dressler
 499 - He's My Soft Shell Crab on Toast Harry Anthony and James F. Harrison
 500 - Hiding in Thee Victor Herbert and His Orchestra
 501 - Slavic March Ada Jones
 502 - Put On Your Slippers, You're In for the Night John Kimmble
 503 - If This Rose Told You All it Knows - Will Oakland and W. H. Thompson
 504 - International and Fans Marches Maude Raymond
 505 - Phoebe Brown Len Spencer and Co.
 506 - Rescued From the Flames New York Military Band
 507 - The Southern Dream Patrol Edward M. Favor and Male Chorus
 508 - I'm the Man They're Looking for

- 509 - One Sweetly Solemn Thought Knickerbocker Quartet
 510 - My Old Arm Chair Billy Williams
 511 - If Dreams Are True Will Oakland
 512 - Carry Me Back to Old Virginny Premier Quartet
 513 - Over the Waves Waltz New York Military Band
 514 - Adeste Fideles Edison Mixed Quartet
 515 - Mother Dear, O! Pray for Me Harry Anthony and James F. Harrison
 516 - Gloria from Twelfth Mass Edison Mixed Quartet
 517 - Shepherd, Show Me How to Go Harry Anthony and James F. Harrison
 518 - O'er the Waiting Harpstrings of the Mind Frederick Gunster
 519 - Saw Ye My Saviour Edison Mixed Quartet
 520 - Medley Overture - Haviland's Song Hits Edison Concert Band
 521 - Boy o' Mine Frank C. Stanley
 522 - When the Daisies Bloom Inez Barbour and Harry Anthony
 523 - Jere Sanford's Yodling and Whistling Specialty Jere Sanford
 524 - Cupid's Appeal Charles Daab
 525 - Auld Lang Syne Marie Narelle
 526 - Fading, Still Fading Knickerbocker Quartet
 527 - Transcriptions on a German Folk-Song/Victor Herbert and His Orchestra Manuel Romain
 528 - Gee! But There's Class to a Gilr Like You Len Spencer and Co.
 529 - Mamma's Boy - Descriptive New York Military Band
 530 - Kerry Mills' Nantucket Billy Murray and Chorus
 531 - Come Be My Sunshine, Dearie Harry Anthony and James F. Harrison
 532 - The Hope Beyond Edward M. Favor
 533 - Just for a Girl W. H. Thompson
 534 - You Are the Ideal of My Dreams Ada Jones and Billy Murray
 535 - Mandy, How Do You Do? Arthur S. Witcomb
 536 - Premier Polka Will Oakland and Chorus
 537 - When the Robins Nest Again Premier Quartet
 538 - The Trip to the County Fair New York Military Band
 539 - Temptation Rag Sousa's Band
 540 - Marche Tartare
 541 - Red Wing - Frederic H. Potter, Chorus and New York Military Band
 542 - For You Bright Eyes Inez Barbour and Harry Anthony
 543 - Down in Cotton Town Billy Murray and Chorus
 544 - Serenade (Schubert) Venetian Instrumental Trio
 545 - Dear Little Shamrock Marie Narelle
 546 - Comic Epitaphs Golden and Hughes
 547 - The Fortune Teller - Fantasy Victor Herbert and His Orchestra
 548 - Any Little Girl, That's a Nice Little Girl, is the Right Little Ada Jones and Male Chorus
 Girl for Me Frank C. Stanley and Irving Gillette
 549 - O Morning Land Arthur Collins and Byron G. Harlan
 550 - Lucy Anna Lou Manuel Romain
 551 - When the Autumn Turns the Forest Leaves to Gold Len Spencer and Co.
 552 - A Cowboy Romance John Kimmble
 553 - Buck Dance Medley
 554 - My Heart Has Learned to Love You, Now Do Not Say Good-Bye/Joe Maxwell
 555 - Coronation and Doxology Edison Mixed Quartet
 556 - The Fairest Rose Waltz Charles Daab
 557 - My Old Lady Will Oakland
 558 - The Shipwreck and Rescue Peerless Quartet
 559 - The Enterpriser March New York Military Band
 560 - Bells of Christmas Edison Concert Band
 561 - Sweet Spirit, Hear My Prayer Marie Narelle and Chorus
 562 - Valley Flower Frederic H. Potter and Chorus
 563 - Uncle Josh's Rheumatism Cal Stewart
 564 - The Mocking Bird - Fantasie Charles Daab
 565 - My Old Girl Manuel Romain



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Clean 2 and 4 minute cylinder records in boxes.

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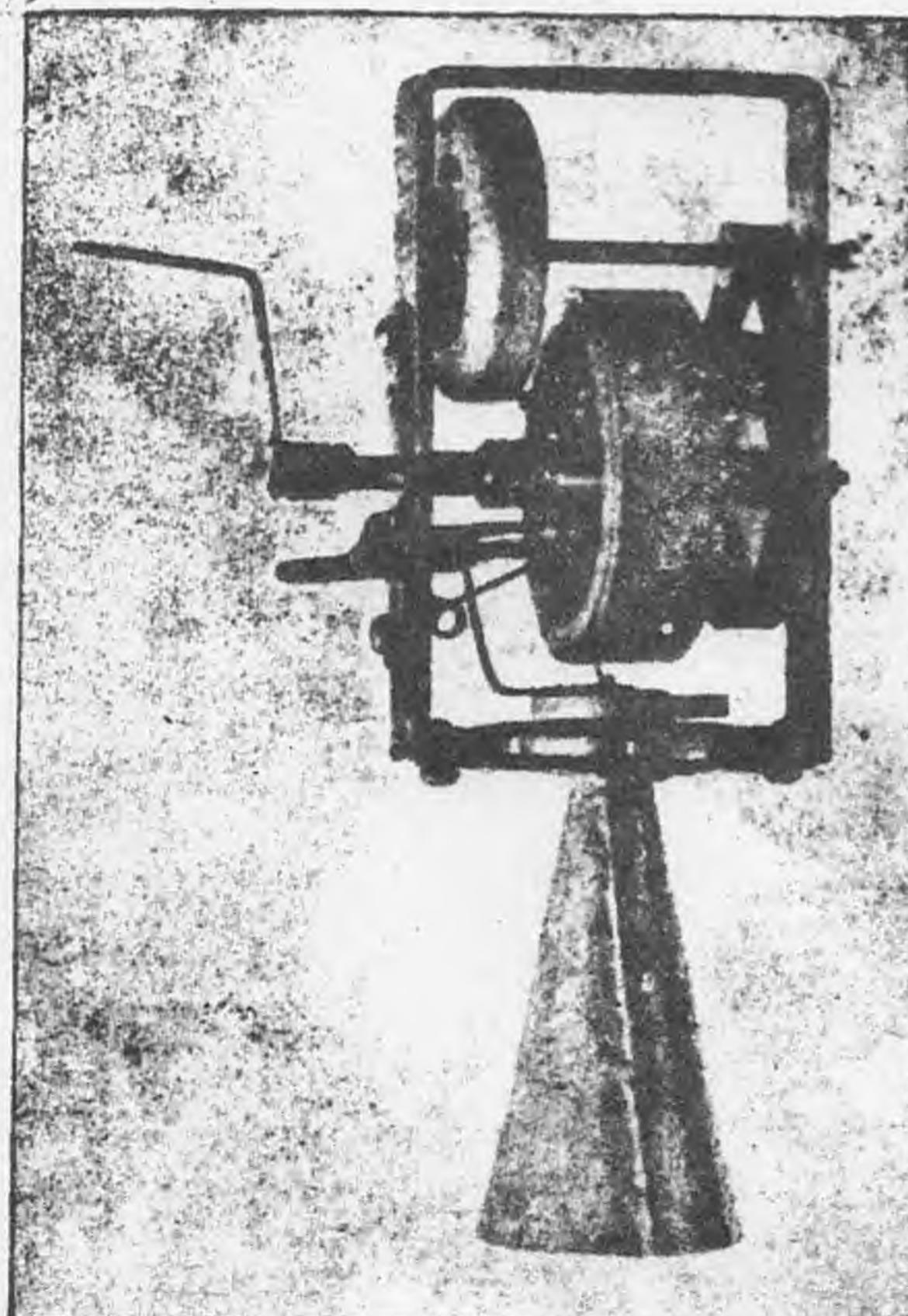
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Correction:

The following paragraph was inadvertently omitted after the second paragraph of the Gennett review on page 6.

The reverse of this interesting record is almost as intriguing. The first copy of the record I saw was coupled with a fox trot by Bailey's Lucky Seven, "Mary Dear." This side of the record bore the catalogue number 4929. ("Mary Dear" was a standard release, coupled with "Who'll Take My Place" and issued as no. 4929.)

* * * * *

Despite its being an Edison invention, the mimeograph is not one of our favorite tools! We hate to abandon the Oliver Type-writer, but perhaps a different machine would cut a cleaner stencil.